

New Method of Short and Swift WRITING.

BEING

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The Plainest, Easiest, Shortest, and Quickest Way of Writing ever yet Published or Invented, Notwithstanding the many Attempts made at it since the Year 1500 not only by Mr. Rich and his numerous Train of Followers, but also by Dr. Wilkins, Mr. Shelton, Hopkins, Slater, Ridpath, Willis, Steel, Ramsey, Metcalf, Coles, Mason, Lane, and near 40 other Authors now in Print: All which, together with several both Ancient and Modern Manuscripts on this Subject, have been diligently Perused and Studied, in order to the compleat finishing this little Book; which, how inconsiderable soever it may seem, was nevertheless above 20 Years Composing: To the end, that by consulting all that has been Writ on this Art, and so many Years Practice and Study of it by the Author, it might now (*as indeed it is*) at last be brought to its so long wished for, and desired Perfection, viz. Of Tracing a Moderate Speaker. So that any one, that seriously compares the Method here Proposed, with those of other Authors and reduces it to Practice, will own it to be not only the Shortest, Plainest, Easiest, and Swiftest Method of Writing of any ever yet Extant, but even the Shortest and Easiest that possibly can be invented.

By F. Tanner, altered.

NECESSARY

For all Ministers of State, Members of Parliament, Lawyers, Divines, Students, Tradesmen, Shopkeepers, Travellers, and in fine all sorts of Persons from the Highest to the Lowest Quality, Degree, Rank, Station or Condition whatsoever, to Write down presently whatever they Hear or See done.

Diu multumque desideratum.

The Sixth Edition.

London, Printed by H. Parker at the Bible in Goswell-Street, 1719. And is Given Gratis at the Place mentioned hereafter in the End of the Book.

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And' Johnston'sculp

THE Method here proposed is not by any Symbolical Characters, Arbitrary Ideas, & such like Inventions, with which Authors of Short Writing are usually cram'd: so puzzling, and burdensome to the Memory that they are rather fit to distract, and crack the Readers Brains, then to teach him to Write Swift: But follows regularly from a very few Rules & Principles; whereas most (nay I may say all) other Methods hitherto extant, are grounded on Alphabets ill chosen, & Characters too compound to fall in readily one with another: Which Difficulties have put their Authors upon inventing long Rouns, and Catalogues of Arbitrary Propositions and Terminations, Symbolical Characters and Ridiculous Ideas, and such like puzzling Nonsensical Inventions, with which all their Books hitherto extant are cram'd (I have read over near 50 in Print, & all of different Authors) and which have no manner of connection with their Alphabets.

As for the Alphabet here proposed, 'tis the most Simple, and least Compound, and consequently requires the least setting of Pen to Paper (upon which foundation all Short and Swift Writing must necessarily be built, or else 'twill be good for nothing) of any ever yet extant. So that according to this Method, the QUANTITY (and if I may say so Mathematical Measure were it to be taken) of long Words of 5 or 6 Syllables, is not near so much, as even of One only single Letter in common Writing. The Characters also are so chosen, as to fall in easily and cleverly one with another: So that being only joined together, they of themselves express any Preposition or Termination, without recourse to any Arbitrary Characters and Symbolical Ideas, & such like Inventions, which Books of short Writing are always stuffed with. And all this by so plain and easy a Method, not at all burdensome to the Memory, that any Person may (without any Teacher) in a few Hours time, be so Master of the whole Theory of the Art, (Swiftness and Facility must come by Practice afterwards) as to Write any thing after a slow Speaker, Word for Word: and not by contracting Sentences which is a fallacious Method; Unless you could lay an Injunction upon all Speakers never to vary and alter them. Hence it is presumed, that whoever compares this Method, with those already in Print of other Authors, will acknowledge it to be the Easiest, Plainest, Shortest and Swiftest of any ever yet extant.

This Method was above 20 Years composing, in order to bring it, not only in Speculation, but by a long Experience to the desired End, to wit, of Short, Swift and Speedy Writing. The English, Latin & French Dictionaries have been read over above 50 times each; nay I believe I may say near a 100: And above 40 Printed Books on this Subject have been diligently examined and studied over: To the end that the Characters of this Method may fall in easily & cleverly one with another in all sorts of words, without ever taking off the Pen: And withal be so Simple and not Compound as to consist of only One single Touch, Stroke, or Dash of the Pen, & yet to express Words of 4, 5 or 6 Syllables, and this not Arbitrarily; but by Principles and Rules so certainly established, that such Characters can only signify such and such Words and nothing else.

The Principles of this Method are indeed Arbitrary as in all other Arts and Sciences: For even in common Writing these 4 Letters H, O, M, O, abstracting from the universal Agreement of Mankind, have nothing Intrinsic in them to signify A Man more than a Horse: Being according to Philosophers only Signa ad Placitum, to bring to our Mind such and such Notions and Ideas, dependently only on the common Acceptation & Agreement of Mankind, and therefore might as well have signified a Horse, Dog, or any other thing, if Men had but so agreed. In the same manner the Principles of this Method of Writing are first Arbitrarily established, which Foundation being supposed, all the rest follow by Rules so Certain that the Art of Short and Swift WRITING, seems now brought to its long desired Perfection, to wit, to Trace a moderate slow Reader or Speaker: A Shorter Method then which is neither POSSIBLE nor can any one reasonably desire. And what confirms me still more in this Opinion is: That several Honourable Members of Both Houses of Parliament who have learnt this my Method, recommending it from one to another became so expert in it, and found such Benefit by it, that they confessed afterwards, that they wou'd not for 500 l. but have learnt it.

C H A P. I. Of the Alphabet.

SEE the Characters corresponding to the Alphabet in the 1st Column of the Engraven Page: Which must perfectly be got by Heart; being the Foundation of this Art. As for the rest of the Engraven Page, 'tis little else but the bare Characters of the Alphabet joined together (not Arbitrarily, but *ex natura rei*) for clear Examples of the following Rules, and consequently ought not to frighten or discourage any Learner. And in writing the Characters, very great care must be taken to make them exactly as possible in Figure, Shape, Straitness, or Slopeness like the Copy: because the least Failure in this point will cause confusion, & a mistake of one Letter for another: For example if the Character for F, be not made exactly strait down, but never so little sloping 'twill not be distinguish'd from T. The same proportionably is to be said of the shape & figure of several other Characters. For altho BREVITY be the great point aimed at in this Art, yet *Distinction* must be never less consulted, and the least appearance of *Confusion* avoided.

A & U are expressed by a small tittle [which is the least setting of Pen to Paper that can be imagined] before any Character with this difference: That when it signifies A, the tittle is put before the Top of the following Character, that is, just before the upper corner of it, towards the left hand. But when it signifies U 'tis put before the Bottom of the following Character, that is, just before the Foot of it. See *Af, Uf* at the top of the 2^d. Col. where you see a small tittle put before the Top and Bottom of the Character for F. And altho a Person writes never so swift, there can be no great difficulty in the observation of only 2 places before

any Character, if they write but with *any* care ; altho the Character be not yet written : Because the length and quantity of any of the Characters in the Alphabet, is full sufficient, for the plain and clear distinction of the 2 abovementioned places.

Note, 1st. The Character for *F* is made use of in these and some few other Examples in the engraven Page, as being the easiest of all the Alphabet for Beginners to distinguish different places about : for being a long *Strait-down* stroak, the places about it may by Learners be more easily distinguished & discerned : So that whatever Examples are made use of in the Engraven Page about the Character for *F*, are also to be understood of all the other Characters ; which altho not so long as *F*, yet nevertheless are large and long enough to admit of as many distinct discernable places about them as *F* will. As for the Character for *N*, the tittles for *A* and *U* are put before it, as in the Examples of *An* & *Un* at the Top of the 2d Col. where you see a small tittle before each Character for *N*, the one a little higher, the other a little lower then the Character. And the tittles for Final Vowels after *N*, are placed about it as in the Examples, *Na*, *Ne*, *Ni*, *No*, *Nu*, at the bottom of the 2d Column.

Note, 2dly. That in the beginning you must take care to Write, 1st. Slow & with Care. 2dly. But a very little at a time. 3dly. Read presently over what you have Writ. And lastly to Write your Characters full as large as those in the Engraven Page, 'till you are very well acquainted with, & accustomed to the Vowel's places : Swiftnes will come of it self afterwards by Use & Practice.

B, being only a flat dead *P* the same Character serves for both, without any the least confusion, their sounds being always alike as *Bad* & *Pad*, *Stable* & *Staple*, &c. and consequently all those Examples in the Engraven Page that mention *P*, may be also understood of *B*, and the contrary. The Character is not only any Circular, but even any enclosing mark which easily falls in with any other Character. See all those Examples in the Engraven Page that mention *B* or *P*.

C, *K*, & *Qu* differ only in shape and make : Being each of them a Semicircle : For their Sounds being commonly much the same, there can be no mistake in the Reading, altho the shape & figure of each shou'd not be so exactly minded. As for *Qu* in *English* & *Latin*, 'tis the inseperable *U* which is *always* joined to it, that gives it a different Sound from *C* or *K*. For take but that *U* away, and the Sound will be the same with *C* or *K*, as *Quantity*, *Qoridian*, *Qasi*, &c. sound like *Cantity*, *Cotidian* & *Casi*. But in other Languages it differs nothing at all from *C* or *K*, notwithstanding the *U* is joined to it. As in French, *Qualité*, *Fabrique*, *Magnifique*, *Antique*, &c. which all sound as *Calité*, *Fabrik*, *Magnifik*, and *Antik*.

The Character for *T* is longer then that for *D* and are both drawn either up or down, in the beginning, middle or ends of

words as their situation for lineal, and even Writing may require. See *Th* in the 2d. Col. and *Tr* in the 5th Col. where you see the long slope stroak which is the Character for *T*, is drawn both up and down.

Nevertheless there is One exception (& 'tis the Only one) from this Rule of drawing *D* or *T* either up or down in the middle or end of a word, which is this. That whenever *D* or *T* immediately follows the circular or enclosing Mark for *B* or *P*, 'tis *always* drawn downwards, & never upwards. See *Pd. Bpt* & *Spt* in the 2d. Col. where you see the slope stroak for *D* and *T*, is drawn downwards only, and never must be drawn upwards after *B* or *P*, to distinguish it from the Character for *Br*, *Pr*, *Brt*, and *Prt*, which is the stroak for *D* or *T* drawn *always* upwards, from the circular enclosing mark for *B* or *P*, according to the following Rule of a little stroak drawn upwards from any Character to signifie *R*, *D*, or *T*, joyned to it. So that whenever *R* only, or *Rd*, or *Rt*, follows *B* or *P*, you must then *always* draw either a little stroak upwards, according to the following Rule for *R*, & then it signifies *Br*, or *Pr*. Or else you must draw your longer slope stroak for *D* or *T*, upwards from the Character for *B* or *P*, which long stroak drawn thus upwards, then not only signifies *D* or *T*, to follow *B* or *P*, but also that there is an *R* between to be supplied in the reading, according to the following Rule. See *Br*, *Pr* & *Spr* in the 5th Col. & *Sprt* in the 3d Col. where you see the little stroak for *R* and *T* is drawn upwards only, and never must be drawn downwards after *B* or *P*.

A little stroak drawn upwards towards the Right-hand from any Character, signifies *R* joyned to it. Which little stroak, if it be drawn something longer is not only *R* joyned to the Letter, but also following *R*. And if that little stroak be drawn up yet longer viz. the length of *T* 'tis then *R* with a *T* after it. See *Ir*, *Frd*, *Frt* in the 2d Col. *Lbr*. in the 3d Col. and *Br*. *Pr*. *Sr*. & *Tr*. in the 5th Col. where you see little slope stroaks or touches of the Pen drawn upwards from these Letters, which signifie an *R* joyned to them. For this little stroak or touch of the Pen may be cast upwards towards the Right hand from any other Character as well as from *B* or *P* as for Example *B* or *P*. *D*. *G*. *L*. *M*. *Q*. *S*. *T*. *V*. *W*, and *Y*. as will appear by the writing of any of these Letters, and drawing a little stroak from them: But *F* is made use of in the engraven Page, because 'tis a plain clean example, as was said above. And if an *R* follows *Rt*. draw it down from the Top of the *T*. see *Nrth* in the 4th Col. Note, the sound of *D* being only a flat dead *T*, there can be no mistake in the reading, their sounds being commonly pretty near alike as *Word* and *Wort*, *Card* and *Cart*, &c.

The Character for *I* perhaps may be thought but an untoward kind of one because it requires taking off the Pen in making it, (which in this way of writing must be as much avoided as possible)

possible

possibly can :) But since all words beginning with *Id. It. Il. and Is.* may be written as the examples at the bottom of the 3d Col. by omitting the Top-stroak of the Character for *I* & instead of it make the Character for *D. T. L. or S.* And all Words beginning with *Im. and In.* being writ by a particular Character in the 5th Col. there remains but very few Words beginning with *I.* which require the writing of the whole Character, and consequently the whole Character coming so seldom in play, there can be no great inconvenience in the Writing it, when it does occur.

All the other Characters of the Alphabet are very easy: & need only be once or twice carefully and exactly Writ over to understand and know them: And being only joined together, express of themselves any Preposition or Termination whatever, without Recourse to any Arbitrary Characters, Symbolical Ideas, and such like Ridiculous, Nonsensical Inventions, with which almost all Authors of *Short hand* hitherto extant are usually cram'd: And therefore I believe this will be found to be the best contriv'd Alphabet for joining together all sorts of Combinations of Letters, that can happen, of any yet known.

For greater swiftness in Writing several single Characters of the Alphabet may stand for such whole Words as oftenest occur, As for Example, a small tittle standing on the Line by it self stands for the Article *A.* The Character for *B* may stand for the Word *Be, C. Cause. D. Deus* or *God. F. Of, G. Good, H. The, L. Altho* or *Lièr. N. Non* or *Not, R. Therefore* or *Ergo. S. Est* or *Is, T. That, W. With, Y. Yet, Z. Viz.* And a great Tittle (such a one as is over the *M* in the Word *Mansion* at the Top of the 4th Col.) standing on the line alone by it self signifies the Word *And*, which is a Particle that continually occurs. See at the top of the 3d Col.—For *Ec.* add a *C* to this great tittle. Also Words that frequently occur may be expressed by any 2 or 3 of the most prevailing Letters of the Word as *Ag* for *Again, Af* for *After, Bc* for *Because, Fr* for *For, Fth* for *Faith, Oc* for *Occasion*, and such like Words which any one may make to signify as they please.

CH A P. II. *Of the Consonants and Vowels.*

TWO or more Consonants occurring together, either without any Vowel between, or when the Vowel between may be omitted, according to the 6th Rule hereafter in the 4th Chap. must be joined together without taking off the Pen. See *Spt*, and *Frr* in the 2d Col. *Sprrr*, in the 3d Col. *Sprrr*, in the 4th Col. and several other such Examples in the engraven Page.

When a Word begins with a Vowel, you must write the Character for that Vowel, & join to it the Character for the following Letter. Unless the Word begins with *A* or *U*, for then having made either of the tittles in their respective places in regard to the Consonants that follows *A* or *U*, take off your Pen, and proceed with the following Letters. See *Af, Uf, An*, and *Un*, in the 2d Col. But

But Vowels in the middle or ends of Words in this Art, are *Never* writ (except in some few Diphthongs of which in the next Chap.) but understood.

I. In the middle of Words, by putting the following Consonant in certain places assign'd for the Vowels about a Character, See *Fan, Fen, Fin, Fon, Fun*, in the 2d Col. where the 5 places assigned for the 5 Vowels are distinct and clear.

II. In the end of a Word, by putting a small tittle in those places. See *Na, Ne, Ni, No, Nu*, in the 2d Col. Note, I put the Character for N in these examples, because the 5 places about it are not so clear, as about the Character for F, but yet distinguishable enough.

When 2 Vowels *Must* both be expressed in the middle of a word, put a small tittle in the 1st Vowel's place to the foregoing Consonant (that is, in one of the 5 abovementioned places, which corresponds to the 1st Vowel of the Two, about the Character you writ last) And then put the Consonant that follows the 2d Vowel, in the place of the 2d Vowel to that tittle. For one may distinguish 5 different distinct Places as well about even a small tittle, as one may about any Character. See *Lion*, at the bottom of the 4th Col. where you see the tittle for *I* is put in the place of *I*, to the Character for *L*, and the Character for *N*, is put in the place of *O*, to that Tittle, that is, at the foot of it towards the Right hand.

When 2 Vowels *must* Both be express'd in the end of a Word, put a tittle for the 1st Vowel in its respective place to the foregoing Consonant; and then put another tittle for the 2d Vowel, in its respective place also to that tittle. See *Dei* in the 3d Col. where you see the 1st Tittle is put in the Place of *E*, to the Character for *D*, and the 2d tittle in the place of *I*, to the first tittle: that is, in an even line with it.

When the 1st Vowel of a Word is *A*, & the 2d *U*, as *Manus*: Or the 1st *U* & the 2d *A*, as *Human*. The place of the 2d Vowel in such Words as these being taken up, you must write the Consonant following the 1st Vowel not exactly over or under the foregoing Character, which in rigour is the proper Place of *A* & *U*, but a little more towards the Right hand, to make Room for the Place of the 2d Vowel. See *Manus*, & *Humanity* in the 4th & 5th Col. where you see the Characters for *N* in *Manus*, & *M* in *Humanity* are not put exactly over & under the Characters for *M* & *N*, but a little aside, to make room under them for the remainder of the Words. The Termination *ity* in the Word *Humanity* is an example of the 11th Rule hereafter in the 4th Chap. In the same manner you must write *Fraus, Laus* and such like Words, if you WILL express both Vowels of the Diphthongs: as also *Frugal, Baruch, Plutarch, Janus, Cura, Fuga, Planus, Stature*, &c. Now as there are so few Words of this kind, that one may oftentimes write a whole sheet of Paper, & not have 3 of them occur, & consequently there can be no mi-

Make in the Reading; A good general Rule ought not to be omitted, for only a few exceptions: But rather make even another new Rule for such exceptions especially if they occur but seldom, rather then be deprived of the conveniency of the General Rule.

CHAP. III. Of Diphthongs.

Diphthongs are always reduced when they CAN, to their predominant Vowel: as *Hart* for *Heart*, *Buty* for *Beauty*, *Pal* for *Paul* &c.

But if you have a mind to express them in their own proper Sounds, Write them thus.

In the beginning of Words for *Ae*, *Ai*, and *Au*, make the tittle for the 1st Vowel *A*, in its respective Place in regard to the Character for the 1st Consonant which you are to Write: and then in the place of the 2d Vowel to that tittle, put another small tittle to signify the 2d Vowel, and then proceed with the following Letters: For as I said above in the 2d Chap. one may distinguish 5 different distinct places, as well about even a small tittle, as one may about any Character. See *Ait*, *Aut*, at the top of the 3d Col. where you see 2 small tittles to express both the Vowels of each Diphthong placed either in an even line; or perpendicular as the 2d Vowel of the Diphthong requires, before the Consonant. So that these (and consequently such like) Words are writ, as if they were to be Read and Pronounced, *A---it*, *A---ut*, in the same manner write *Aer*, *Aorta* and such like Words.

Note, 1st. You must always read your tittles as they lie from the Left hand towards the Right: And when 2 tittles are placed exactly perpendicular one under another, read them (commonly) downwards. I say commonly because in about 3 or 4 Words in the Latin Tongue, as *Dea*, *Quia*, *Mea*, *Tua*, *Sua*, &c. the tittle altho' placed one just under another, must nevertheless be read upwards: But Words of this Nature are so very few, that the Sense cannot but determine how they are to be read.

Note, 2dly. For the Diphthong *Ow*, write always *Ou*, as in the Word *Out* in the 3d Col. Which Word *Out*, together with the Particles *Re*, and *Un*, in the beginning of Words are very Numerous in the English Tongue.

For *Ei* and *Eu*, in the beginning of a Word, as in the Word *Eis*, *Euge*, *Eucharist* and such like, write the Character it self for *E*, & then put the 1st following Consonant in the place of *I* or *U* to it, according to the Rule above in the 2d Chap. of expressing Vowels in the middle of Words, of which the Examples were *Fan*, *Fen*, *Fim*, *Fon*, *Fun*, or as the Word *Out* in the 3d Col.

In the middle & ends of Words they must be divided between 2 Syllables, & therefore must be written according to those Rules above in the 2d Chap. of expressing 2 Vowels in the middle & ends of Words, of which the Examples were *Lion*, and *Di*. See *How* in the 3d Col. & *Bail*, & *Foul*, in the 4th Col. which are written as

if they were to be read and pronounced *Ho--u, Bo--il, Fo--ul.* Words ending in *Oy* are expressed by putting the Character for *y* in the place of *O* to the foregoing Consonant. See *Boy* in the 3d. Col. And if another Vowel follows *Oy* or *Ow*, put the Consonant which follows that Vowel, in the place of that Vowel either to the Character for *Y*, or the 2 tittles for *Ow*, (for *Ow* and *Ou* are always writ in the same manner as was just now said.) See *Royal, Power* in the 4th Col. which last Word is writ as if it were to be read and pronounced *Po--u--er.*

By these Rules may easily be writ not only all sorts of Diphthongs, & double Sounds whatsoever: But also Triphthongs, which in the French Language are very frequent. Examples of Diphthongs are in these following Words. *Ai, Ay, Laquay. Ao, Aorta. Au, Ausi, Aujourduy* (which last Word contains 3 Diphthongs) *Ei, Pleindre. Eu, Feu, Oi, Froid Auroit.* (which last Word contains 2 Diphthongs) *Oy, Voyelles. Ou, Iour, Louis, Sous. Ow Powder. Ui, Bruit. Uy, Luy,* Examples of Triphthongs are. *Aou, Aoust. Eau, Chapeau, L'Eau. Ieu, Dieu, Vieux. Oei Oeil. Oeu, Coeur. Oie, Auroient. Oue Advouer. Oua Touaille. Oui, Mouiller, Ouy. Eoi, Mangeoit. Uei, Vneille. Eue, Vene. Ueu, Tempestueux, Uia, Alleluia, &c.*

CHAP. IV. Some General Rules for Writing in this Art

I. Always observe to reckon the Vowels places in regard to that Character or tittle you writ last. See *Dei* in the 3d Col. and *Royal, Power, Lion, Boil, and Foul* in the 4th Col.

II. 'Tis an Universal Rule in this Art, that no more is to be writ of a Word, then is just necessary for its Sound and Distinction from other Words. Hence,

III. All silent & superfluous Letters are omitted: as *Gost* for *Ghost*, *Sam* for *Some*, *Wen* for *When*, *Sa* for *Say*, *Gron* for *Grown*, *Lam* for *Lamb*, *Rim* for *Rhime*, *Car* for *Care*, *Dater* for *Daughter*, *Neborod* for *Neighbourhood*, *Tat* for *Taught*, *Hi* for *High*, *Mit* for *Might*, *Xort* for *Exhort*, *Xed* for *Exceed*, *Xel* for *Excell*, &c. And all Words ending in *Us*, with one or more Vowels going before, as all those in *Ius*, or *Ous*, & all Words ending in *Lous, Nous, Rous, Teous, Tious, Tius, Cious*, &c. which are very Numerous in the English Tongue, may be Written as if there were no Vowels at all before *Us*, as *Ritus* for *Righteous*, *Butus* for *Beauteous*, *Curus* for *Curious*, *Precus* for *Precious*, *Spacius* for *Spacious* and such like: The Sence in Reading must determin in such Words as the 2 last, whether the *C* must be sounded like *S* or *K*.

IV. No Letter is to be doubled, as *Folo* for *Follow*, *Bul* for *Bull*, *Error* for *Error*, *Kep* for *Keep* &c. And even altho each Letter be of a different sound as *Suggestion, Success, Accept, Accident, &c.* yet generally speaking one of them is sufficient to determine the Word.

V. Oftentimes some Letters may be changed for others of alike sound, and more easy to be made, as *Laster* for *Laughter*. *Cof* for *Cough*, &c.

VI. The place of the Vowel *E* within a Word need almost *never* be minded, it being a Vowel whose Sound is Naturally included either in the beginning or in the end of the sound of most Consonants, whether Mutes or Liquids as in *B, C, D, F, G, L, M, N, P, R, S, T, & X*, & therefore cannot but be supplied in the Reading; it being impossible to express any of these Consonants joined together without the sound of an *E* included between, they being apt of their own Nature without an *E* being written between to give it's sound. As *Lnd* for *Lend*, *Mnt* for *Ment*, *Rlation* for *Relation*, *Sldom* for *Seldom*, *Gntl* for *Gentle*, *Sumr* for *Summer*, *Lovr* for *Lover*, *Vrtu* for *Virtue*, &c. and consequently for the greater Swiftness in Writing in almost all sorts of Words the place of *E* need almost *never* be minded, but join your Consonants together, as if there was no *E* between, Hence *E* before *X* in the beginning of a Word is always omitted, as *Xist* for *Exist*.

Note, 1st. This Rule takes place in a prodigious number of Prepositions, and Terminations consisting of 2 Consonants with an *E* between (which is the common, and if I may say Hackney, intermediate Vowel in most Prepositions and Terminations) as *Den*, *Des*, *Pec*, *Sed*, *Ver*, *Test*, *Ser*, *Rem*, *Ren*, *Rel*, *Ten*, *Nent*, *Vel*, &c. All which together with an almost infinite Number of the same kind are expressed according to this Method of Writing, by only joining together the 2 Consonants, omitting the *E* between as if there was none. And besides such Consonants in this manner joined together, oftentimes will not only stand for such Prepositions & Terminations which have an *E* in them, but also several other Prepositions and Terminations of a like Sound, as for Example, The Character for *D* and *S*, joined together stand for *Des* or *Dis*. *V* & *R* joined together (that is a little stroak drawn slope upwards from the side of the Character for *V* according to the Rule of expressing *R*, above in the 1st Chap. by drawing a little stroak from any Character) stands for *Ver* or *Vir*. *V* and *L* joined together stands for *Vel* or *Vol*. *R* and *M*, for *Rem* or *Rum*, &c. See several such Examples as these in the Engraven Page.

Note, 2^{dly}. This Rule takes also place oftentimes in regard of many other (short) Vowels, which frequently for greater Swiftness in Writing may be also omitted, & the Consonants joined all together, as if there were no Vowels at all between: And this especially when the combination of Consonants is *such* as is sufficient without writing any Vowels to determin the Word, as *Smpl* for *Simple*, *Bptsm* for *Baptism*, *Cptn* for *Captain*, &c. For when I see such Consonants joined together, 'tis impossible for me to read any thing but the True Word. This Rule contracts in the English, French and Latin Languages above 30000 Words of common use.

Note, 3^{dly}. Tis on the account of this 6th Rule that I have made but One Engraven Page, & that so small a one to this little Book:

for since this *On Engraven* Page contains all the difficult & necessary Examples of all the Rules of this Art, 'tis full large enough: For to have made it either with a great many more Examples: or to have made even 20 more Engraven Pages, wou'd have been nothing else but diverse Examples of the various combinations and different joinings (that possibly can happen) of the plain Characters of the Alphabet; as they occur in all sorts of Words, which any one may Practice of themselves in writing out these following Examples by only joining the Characters of the Alphabet together. As for Example to write *Ds*, draw the slope stroak for *S* from the slope stroak for *D*, and so of others; always beginning your next Character, at the end where you left of making your last, whether it be either Top or Bottom as the Character happens to be made.

Examples of Prepositions and Terminations consisting of 2 or more Consonants, with one or more Vowels between: Which Consonants are to be joined together in writing as if there were no such Vowels between, because in reading they cannot but be supplied, are *Bec, Bilibus, Busque, Cata, Cath, Civ. Cieve, Clum, Culum, Cog, Corum, Crum, Contr, Cord, Cunque, Des, Dif, Deg. Dig, Del, Dil, Des, Dis, Disert, Dom, Den. Fer, Ference, For. Gen, Ger. Len, Less, Liber, Lor. Mem, Ment, Min, Mis, Miser, Mor. Nant, Nent, Nec, Neg, Nob. Nom. Num. Pan. Pen. Pant. Pent. Pec. Pet. Præter. Pug. Qual. Quer. Rel. Rem. Rum, Ren. Rer. Ror. Rur. Res. Ret. Satis. Sed. Self. Ser. Sert. Serve. Ship. Simple. Son. Sun. Spirit. Sub. Suf. Table. Ten. Ternal. Test. Then. Ther. Under, Ven. Vel. Vol. Ver. Vir. And such like.*

Examples of the most usual joinings of Characters together, that commonly occur in Words, are *Ch. Cpt. Cr. Ctr. Cthr. Dn. Dps. Dr. Dt. El. Er. Fr. Kn. Lbl. Lpl. Lbt. Lpt. Ld. Lps. Lr. Ltr. Lthr. Mbl. Mpl. Mbr. Mpr. Mph. Mr. Mrt. Mtr. Nd. Nf. Ngth. Nrth. Ntc. Ntd. Ntf. Nth. Nil. Nts. Ph. Prt. Pt. Qn. Qr. Rl. Rm. Rmth. Rn. Rs. Rt. Rth. Scr. Sh. Spd. Sprt. Srt. Thr. Ups. Ut. And such like.*

VII. The Character for *Y* is always writ in the beginning of a Word: but in the middle or end 'tis supplied by the place of *I*. whenever it sounds like *I*. as *Misteri* for *Mystery*. *Mi* for *My*, &c.

VIII. If the Character for *N*. and *S*. be drawn as long again as for the single Letters, then they signifie those Letters to be doubled with some one or more Vowels between, which cannot but be supplied in the reading, as already has been said of Consonants joined together omitting the Vowel between. See *Ss. Nn.* in the 5th Col. And consequently the Character for *N*, and *S*, being thus lengthen'd and drawn out, may signifie most Prepositions and Terminations in *Nn.* and *Ss.* with some Vowel between. As *Non. Nion. Nun. Ses. Sis. Sus. &c.* for the Sence in Reading cannot but determine what Vowels are to be supplied. Examples of this kind are *Opinion, Dominion, Union. Canon, Suspect* and such like Words.

IX. The Termination *lon* in *English* and *French*, and *lo* in *Latin*,
im-

immediately following C, S, T. or X. (which is the most usual and frequentest of any Termination in any of the 3 Languages) is expressed by a large Tittle in the place of the nearest preceeding Vowel, omitting whatever Consonants come between. The Sence in Reading Will determine what Consonants are to be supplied. Having therefore, for Example, made the Character for M, put a large tittle just over the head of it, which in the Word *Mansion* is the place of the Vowel immediately preceeding the Termination *Ion*, which is the Vowel *A*, and the Character for M, with such a tittle over it, signifies *Mansion*. Put the large tittle to it even with the upper corner of it towards the Right hand, which is the place of *E*, and it signifies *Mention*. Put it even with the middle of it, which is the place of *I* and it signifies *Mission*. Put it even with the foot of it, towards the Right hand, which is the place of *O*, and it signifies *Motion*. In the same manner put a large tittle over the head of the Character for N, and it signifies *Nation*. Put the tittle to it in the place of *O*, and it signifies *Notion*. Put it underneath it, in the place of *U*, and it signifies *Nuncio*. Put a large tittle in the place of *E* to the Character for *Qu*, & it signifies *Question*. Put the tittle in the Place of *A*, to the Character for *P*, and it signifies *Passion*, in the place of *E*, *Pension*. In the place of *O*, *Portion*. Put the tittle in the place of *E*, to the Character for *V*, and it signifies *Version* : In the place of *I*, 'tis *Vision*. In the place of *O*, to the Character for *L* it signifies *Lotion*. Put it just underneath the Character for *C*, and it signifies *Cushion*. Underneath the Character for *S*, 'tis *Sumption*. In the place of *A*, to the Character for *F*, 'tis *Fashion*. In the place of *I*, 'tis *Fiction* : In the place of *U*, 'tis *Function*, &c. See *Mansion*, *Mention*, *Mission*, *Motion*, *Cushion*, in the 4th Column.

In the same manner are Writ all longer Words of this Termination as *Confirmation*, *Dimension*, *Commission*, *Promotion*, *Execution*, *Satisfaction*, *Connexion*, *Suspicion*, *Adoption*, *Confusion*, *Affirmation*, *Confession*, *Distinction*, *Extortion*, *Conclusion*, &c. For having made the former part of the Word, as far as the Vowel (Exclusively) immediately going before *Ion*, put a large tittle to it in the place of *A. E. I. O.* or *U* to express all the remainder, let the Termination be what it will of this Nature, as *Ation*. *Exion*. *Inction*. *Option*. *Uction*. *Affion*, *Ention*. *Ition*. *Ortion*. *Uffion*. &c.

If any Letter or Syllable follows this Termination, as *Nations*, *Petitioner*, *Rational*, *Mentioning*, *Stationer*, *Questionem*, *Distinctionis*, *Confessione*, &c. you must add the Character for any such Letter or Syllable to the great tittle. See *Motions* in the 4th Col. where you see the Character for *S*, added to the great Tittle. This Rule contracts in the 3 Languages [including all the oblique Cases in the *Latin Tongue*] above 40000 Words and those of common use. Some times according to this Rule the same Character expresses different

Words : As the same Character stands for *Faction* and *Fashion*, *Conversion* and *Convention*, *Dissention* and *Dissention*, *Exception* and *Exemption*, *Compassion* and *Compunction*, &c. When this happens the Reading will determine what Consonants are to be supplied, and consequently which Word agrees best with the Sence. For if I see, for Example, the Character for *Conv.* and a large tittle put to it in the place of *E*, I know the Termination of the Word is *Erision*, *Ention*, *Etion*, or some such like ending : It can be nothing but *Convention* or *Conversion* : Which : The Sence will easily tell me.

Nor will this be difficult : For even in Long Hand, equivocal Abbreviations are often Writ, which can only be determined to signify one Word rather than another by the Sence in Reading. For Example, *Ch.* stands for *Chapter*, *Charles*, *Church*, &c. *Col.* for *Column*, *College*, *Colonel*, *Colossians*, &c. Now Words of this Nature have such opposite Significations, that 'tis harder to mistake the True Word then to Read it.

Some few Words as *Action*, *Union*, and 3 or 4 more such, are excepted from this Rule : Because beginning with that Vowel in whose place the great Tittle shou'd be put, they must be Writ at Length, according to the Rules in the foregoing Chapters. But there are not above half a Dozen common Words of this kind in all the 3 Languages.

To this 9th Rule may be reduced some few words, whose Terminations altho in *ian*, yet in Pronouncing differ little or nothing from Words ending in *ion*, and consequently may be expressed by a large tittle as they are. Such are *Arithmetician*, *Musician*, *Mathematician*, *Logician*, *Magician*, *Physician*, *Rhetorician*, &c. All which differ nothing at all in sound from *Addition*, *Commission*, &c.

From Words of this last 9th Rule are derived others in *Ive*, as *Native*, *Relative*, *Motive*, *Affirmative*, *Negative*, *Consumptive*, *Conclusive*, &c. Now such words as these are expressed by a little stroak downwards of the Pen like the Character for *H* in the place of the Vowel, which immediately goes before the Termination *Ive*, omitting also whatever Consonants comes between. Now the Consonant before *Ive* is generally a *T*. See *Motive* in the 4th Col. Note the Character for *H* can never come to be disjoined in the end of a word, & consequently when so put, it can signify nothing else but this Termination.

X. The Termination *Ia* in *Latin* immediately following *C. S. T.* or *X.* may be express'd by a little stroak like the Character for *N* with the end cast strait upwards, in the place of the nearest preceeding Vowel, omitting whatever Consonants come between as was said in the foregoing Rule : The Sence in Reading cannot but determine here, as well as in the foregoing Rule, what Consonants are to be supplied. Such Words are *Gratia*, *Ecclesia*, *Iustitia*, *Negoria*, *Dulcia*, *Substantia*, *Potentia*, *Tristitia*, *Velocia*, *Fiducia*, &c. See *Gratia* in the 4th Col. This Rule contracts near 7000 Words.

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(15)
Some few words as *Asia*, *Entia*, *Ostia*, *Otia*, & 2 or 3 more such, are excepted from this Rule: Because beginning with *that* Vowel in whose place the little stroak is to be put, they must be writ at length; but there are not above half a score such words as these in all the 3 Languages.

XI. The Termination *Ty* in English, and *Tus* in Latin is expressed by turning the end of the *preceeding* Consonant round upwards and backwards: And if there be one or more Vowels between, as in *Rarity*, *Lenity*, *Piety*, *Gratuity*, *Sobriety*, &c. omit such Vowels, as if there were none, as you may see in the Word *Humanity* in the 5th Col. where you see the end of the Character for N is turned round upwards and backwards. This Rule contracts near 2000 Words of common use.

XII. For the Termination *Jeſt* in English, & *Bus* & *Que* in Latin, you need write only the Characters for *J*, (Consonant) *B*, and *Q*, and so let the words end, which sufficiently determine the Words to these Terminations. See *Subj.* in the 4th Col. which stands for *Subjeſt*, and so other Words.

XIII. *T* after N is expressed by taking off the Pen after having made the Character for N, & drawing a little stroak strait down full against the end of the Character for N. See *Nr* in the 3d Col. And if any Consonant follows *T*, then omit that little strait down stroak full against the N, & draw any such Consonant full against the Character for N. instead of the little stroak down. All which must be done by taking off the Pen. See *Ntr* in the 5th Col. where you see the Character for R, is drawn full against the Character for N, according to this Rule. So that whenever I see any Consonant drawn (not from N, without taking of the Pen as in *Ntrh* in the 4th Col. but) full against the Character for N, I know then that there is a *T*, to be supplied in the Reading, between the N & any such Consonant: Examples of this kind any one may practice of themselves according to the abovementioned Example of *Ntr*. This Rule contracts such a vast Number of Words, that scarce a line occurs in any Book without several words Examples of it.

XIV. Whenever B and P, or P and B. or B and B. or P and P. occurs together with some Vowel between, Divide a Circular Mark into 2 halves, and that will make two (not Circular indeed but) enclosing Marks, which express both the Letters: and then draw away from them your following Character. See *Bpr*. in the 2d Col. And *Pbl*. in the 5th Col.—To express *Cal*. or *Qual*, you may join the *l* to the Top of the *C* or *Q*. for the sake of *even* Writing. See *Cal*. in the 2d Col.—*Per*. is expressed by drawing a little stroak up from the right side of *P*.—*Nes*. is the Character for *S* turned back from N.—If the Character for *L*, be drawn long and flat, it signifies *Lr*. now the Character for *T* not joining Naturally very well with *L*, this will contract a great many words, See *Lr* in the 2d Col.—*Em*, *En*, *Im*, *In* in the beginning of Words, and *Ing*

the end of Words, are all severally express'd by a little waving stroke as in the 5th Col.—The Character for *M* being drawn long downwards as in the 5th Col. signifies *Mag* or *Maj.* either in the beginning, middle, or end of a Word. All other Examples in the Engraven Page are very easy, and need only be Writ over to be remembred and understood.

XV. The Character in the middle of the 5th Col. of the Engraven Page for *Pr.* stands not only for *Pr.* but also for *Præ*, both when it is a Word alone by its self, and also a Preposition joined with other Letters in a Word, and which is the most usual and frequentest Preposition of any beginning with *P.* The next most usual Preposition beginning with *P* is *Pro.* Next *Pri.* Next *Pay.* Next *Por.* Next *Pru.* and last *Pur*—Note, Words that have *Pr.* *Præ.* *Per.* & *Pro* in them cannot be mistaken by being Written only with the Character for *Pr.* because the Vowel between *P* and *R* is in a manner drown'd in the Pronunciation. As *Prsume* for *Presume.* *Prform* for *Perform.* *Smp* for *Semper.* *Provide* for *Provide.* &c.

XVI. Stops and Pointings are of great use for Clearness and Distinction sake in this Art: Therefore for a full Stop and between Sentences you may make two long careless sloaping strokes downwards like *T*, but as long again. For less Stops make only one such careless stroke: or instead of it, make 2 or 3 little Tittles but still so as to be distinct from any of the Characters of your Writing. A D V E R T I S E M E N T.

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